

24

"DOCTOR WHO"

'Shada'

EPISODE 3

(REPRISE EPISODE
TWO: CONFRONTATION
WITH SKAGRA. THE
DOCTOR PURSUED BY
THE SPHERE)

/S/B TK 36/

/RUN TK 36/

TELECINE 1: DUR: 0'26"

S.O.F.

Ext. Cambridge
Streets. Night.
(Blind Alley)

Having tried to scale
the wall and failed,
the DOCTOR turns to
face the sphere, even
the entirely feature-
less sphere seems
to be gloating in its
approach.

The familiar sound
of the Tardis material -
ising both baffles and
dismays it, as the
TARDIS appears between
it and its prey. The
Tardis door opens and
ROMANA'S voice calls out:

S.O.F.

ROMANA: Doctor! Hurry!

THE DOCTOR hurls himself into the tardis and the door slams shut. The Tardis dematerialises, leaving the sphere hovering.

After a few moments of moving like a vicious animal losing the scent, the sphere moves off in the direction from which it came.

END TELECINE 1.

61

2F 5H 4K 4J

274. 4 K / 1. INT. TARDIS

Romana fg R at console
Doctor trapped by
scarf at door

(THE DOCTOR, ROMANA AND K9)

275. 2 F DOCTOR: Romana, thank you, /thank
CMS Doctor tugs scarf you very much, thank you so much ...

Pan him R to 2-shot
Romana/Doctor

(HE RUNS UNDERSTANDABLY
OUT OF STEAM)

/4 to J/

did you find me. how

276. 5 H ROMANA: K9 traced the voice babble. /
Deep 3-shot K9 fg R

DOCTOR: Good dog K9, good dog.
Now listen, I need your help. I've
lost the book.

ROMANA: You've lost it?

277. 4 J DOCTOR: Yes, I dropped it. /
MCU Romana

ROMANA: Dropped it!

278. 2 F DOCTOR: (FIERCELY) Yes, dropped it! /
2-shot Doctor/K9 K9, that sphere that's been chasing
me ...

K9: Master?

DOCTOR: I want a qualitative and
quantitative analysis.

K9: (machine noises)

(4 next)

(on 2)

DOCTOR: Well?

K9: (machine noises)

DOCTOR: Well?

K9: Master, I am unable to contribute any useful information.

279.	4	J	<u>DOCTOR</u> : It's all right K9, we'll ask the Professor. / Mm? /
		A/B	
280.	2	F	(HE NOTICES THAT SOMETHING IS WRONG)
		A/B	

What is it? What's the matter?

(ROMANA CAN'T REPLY FOR A MOMENT)

Pan Doctor L
to 2-shot fav Romana

K9: The Professor's life is terminated Master.

DOCTOR: When did this happen?
You were mean't to be looking after him.

ROMANA: I left him and went back into the Tardis.

DOCTOR: What? What for?

ROMANA: He had no milk for his tea.

DOCTOR: What?

(4 next)

(on 2)

281. 4 J
2-shot fav Doctor

ROMANA: Well otherwise he was ...
going out to get some himself./

DOCTOR: And now he's dead.

ROMANA: Yes, Doctor.

(THE DOCTOR TAKES
OVER THE TARDIS
CONTROLS)

RECORDING BREAK 2 to H 5 to J

3A 2B 4E

63. 4 E / 1A.INT. CHRIS PARSON'S LAB. NIGHT.
High WA
Clare feet up fg

(CLARE IS SITTING
IN A CHAIR.
SHE HAS FALLEN
ASLEEP OVER A
BENCH.

64. 3 A
CS teleprinter

THE TELETEXT
ATTACHED TO THE
X-RAY MACHINE
SUDDENLY CHATTERS
INTO LIFE AGAIN.

65. 2 B
CMS Clare nods on

IT DISTURBS HER
SLEEP, BUT DOESN'T
WAKE HER UP)

RECORDING PAUSE

(5)

RECORDING ORDER FOR SCENE 2:

- 1) Shot 3Z* & 4N*
- 2) Shot 2Q*
- 3) The Scene

4M, 4N, 3Q, 2R

2. INT. PROFESSOR CHRONOTIS'S ROOMS.

Shot 199A: 3Z*
O/shoulder
Chris at blue
screen
INLAY 4N*
MS Chronotis

Roll back &
mix out
Chronotis as
Chris leans
forward

(i.e. record
4N first,
then
combination
with roll back)

(CHRIS IS FRETFULLY
WATCHING OVER THE
PROFESSOR'S BODY.

HE IS WORRIED BY
THE PROFESSOR'S EYES
WHICH ARE STILL
OPEN.

HE BENDS OVER TO
CLOSE THEM.

HIS HAND PASSES
RIGHT THROUGH
THE PROFESSOR'S
BODY.

CHRIS GASPS.

THE BODY SLOWLY
VANISHES) /

200. 2 R
CU Chris

CHRIS: Professor! /

Shot 200A: 2 Q*
CS wall area

Roll back & mix
in Tardis to
materialise.

Doctor steps out

(THE TARDIS MATER-
IALISES IN THE
CORNER OF THE ROOM
AGAIN.

THE DOCTOR, ROMANA
AND K9 RUSH OUT) /

201. 3 Q
WA Chris fg R

Tilt up & L
to 3-shot Chris/
Doctor/Romana

THE DOCTOR: Who are you?

CHRIS: Chris Parsons. Bristol Grammar
and John's.

(2 next)

(on 3)

THE DOCTOR: Never heard of them.
You're the one who's been causing all
this trouble!

CHRIS: Me? Have you got the book?

THE DOCTOR: Where're the Professor?

CHRIS: Well, he just ... just ...

THE DOCTOR: Just what?

CHRIS: I just don't know. His body
disappeared into thin air.

202. 2 R
WA fav. Chris

Doctor squats

THE DOCTOR: Where was the body?/

CHRIS: Here. It vanished just as
you arrived.

(THE DOCTOR SQUATS
DOWN AND PASSES
HIS HANDS OVER THE
AREA CHRIS INDICATED) /

203. 4 M
CMS Doctor
He stands to
tight 3-shot

THE DOCTOR: He's gone. He must have
been on his very last regeneration.
You say his mind had been taken?

ROMANA: Yes.

THE DOCTOR: Skagra threatened to do
that to me.

ROMANA: Skagra?

204. 2 R
MCU Chris

THE DOCTOR: Know the name?/

(4 next)

(7)

- 9/3 -

(on 2)

/4 to N/

CHRIS: Just before the Professor died ...

THE DOCTOR: What?

205. 4 N
Tight 3-shot.
fav. Doctor

CHRIS: He ... "said" three things.
Beware of the sphere ./. Beware
Skagra.

ROMANA: And beware Shada.

THE DOCTOR: Shada?

ROMANA: Do you know the name?

206. 2 R
A/B
/4 to M/
207. 3 Q
MS Doctor
Crab R with him
to 3-shot
Doctor fg R

THE DOCTOR: (WRACKING HIS MEMORY)
Shada ... Shada ... No!/
CHRIS: It doesn't mean anything
to me./

208. 2 R
High MS K9
from kitchen

THE DOCTOR: Well, Mr. Skagra or
whatever you call yourself, you have
killed a Time Lord and a very old
friend of mine, and I think it's
time I had a word with you. K9?/
K9: Master?

209. 4 M
Low 2-shot K9/Doctor
fav. Doctor

THE DOCTOR: Can you detect any trace
of that sphere?

K9: Affirmative, Master, but it is
far far too weak to take a bearing.

(Break next)

- 9/3 -

(8)

- 10/3 -

(on 4)

Elevate with Doctor
to 2-shot Chris/Romana

THE DOCTOR: We'll have to wait till
it's active again. K9. The instant
you pick up a stronger signal.

K9: Affirmative, Master.

THE DOCTOR: Good, good. We'll wait
in the Tardis.

ROMANA: Excellent thought.

THE DOCTOR: You too, Bristol.

TAPE STOP:

/4 to K/
/3 to J/

- 10/3 -

/S/B TK 36/

/RUN TK 36/

TELECINE 2:

Streets. Night.

The Sphere is moping
around looking for the
DOCTOR in desultory
fashion.

END TELECINE 2.

S.O.F.



3A 2B 4E

66. 3 A / 3. INT. CHRIS PARSON'S LAB. DAY.
CS teleprinter
chatters into life

(EARLY MORNING LIGHT
POURING IN THE
WINDOW.

CLARE STILL ASLEEP
OVER THE TABLE.

THE TELETXT
MACHINE CHATTERS
AGAIN. /

67. 2 B
CMS Clare wakes

CLARE WAKES WITH
A START.

SHE REACTS TO THE
FACT THAT IT'S NOW
MORNING. /

68. 3 A
LS Clare stands

SHE LOOKS AT HER
WATCH AND IS
STARTLED)

Pan her L to MS
at teleprinter

CLARE: Chris? Chris? Are you there?

(SHE LOOKS AT HER
WATCH AGAIN AND
SHAKES IT.

THEN SHE GOES TO
LOOK AT THE READOUT.
SHE TEARS IT OFF
AND STARES AT IT IN
SURPRISE)

I don't believe it!
Where was he going? /

69. 4 E
Clare comes to MS
at desk. Tilt down
to favour note at end

(SHE TAKES DOWN A
UNIVERSITY DIRECTORY
FROM A SHELF.

(Break next)

(on 4)

SHE LOOKS UP
AN ENTRY)

CLARE: (cont) Charlton, Charlton
Chester, Christie, Christopherson,
Chronotis.

(SHE WRITES DOWN
THE ADDRESS)

RECORDING BREAK: MOVE TO SKAGRA'S GENERATION ROOM

2 to B'
3 to G'
4 to C'

/S/B TK 36/

/RUN TK 36/

TELECINE 3: DUR: 0'48"

Country. Early Morning.

The Sphere, obviously
having had enough is
making its way back to
the ship.

Turning a corner it
suddenly comes face to
sphere with an
OLD MAN on a bicycle.

Without pausing to
consider it noodles
him.

END TELECINE 3.

S.O.F.



(64)

2H 5J

282. 2 H / 4. INT. TARDIS.

CMS snoozing
Romana
Slow pan R thro'
Chris, Doctor to
CS K9. His ears
waggle

(THE DOCTOR, ROMANA
AND CHRIS SITTING
ROUND IN VARIOUS
ATTITUDES OF DOZE)

283. 5 J
WA K9 fg R

K9: (SUDDENLY ALERT) Master! Master! /

THE DOCTOR: (WAKING WITH A START)
Have you got something K9?

K9: Affirmative Master. The sphere
is active. 2.8 kilometres at bearing
4.378. Velocity 15.3.

284. 2 H
CMS Romana wakes up

THE DOCTOR: Good boy, K9! Good boy K9!

RECORDING BREAK

/2 to F/

/4 to K/

RECORDING ORDER FOR SCENE 5:

- 1) The Scene
- 2) Shot 2Q*

4K, 2N

212. 4 K / 5. INT. PROFESSOR CHRONOTIS'S ROOMS.

WA passageway
Crane in from R
Crab R as she X's
to door L
She X's to door R
& knocks

(KNOCK ON THE DOOR,
THEN CLARE ENTERS
TENTATIVELY.)

Shot 212A: 2 Q*
LS Tardis

Roll back &
mix out Tardis
to dematerialise

SHE IS NOT IN
TIME TO SEE
THE TARDIS
DEMATERIALISE)

213. 2 N
CMS Clare at door

CLARE: Hello?

TAPE STOP:

4 to L /
2 to R /

S/B TK 36/RUN TK 36/TELECINE 4: DUR: 0'42"S.O.F.Country.

The sphere floating back
to the ship. It passes
SKAGRA'S car and moves
out to the invisible
ship.

CUT

The Tardis materialises
in the near vicinity.

THE DOCTOR and the others
emerge quietly.

THE DOCTOR: There it is!

Before their amazed
eyes the sphere enters
the ship. In other words
it seems simply to
vanish.

THE DOCTOR: (QUIETLY TO ROMANA)
you see what I just didn't see?

Did

ROMANA: No.

THE DOCTOR: Neither did I.

CHRIS: It just vanished.

THE DOCTOR: That's what I said.

END TELECINE 4.

/S/B TK 36/

/RUN TK 36/

TELECINE 5: DUR: 1'26"

S.O.F.

Meadow. Day.

THE DOCTOR and party
walking across meadow,
which of course appears
to be totally empty.

K9 pulls to a halt.
The OTHERS walk on.

THE DOCTOR walks
straight into the
side of the ship
hitting his head.

The OTHERS stop,
puzzled.

THE DOCTOR Does a
Marcel Marceau
routine feeling the
side of the ship.

The OTHERS join him.

THE DOCTOR: K9, is there something
here?

K9: Affirmative Master.

THE DOCTOR: Why didn't you warn me
you silly animal?

K9: I assumed you could see it master.

ROMANA: What is it?

K9: A spacecraft mistress. Of very
advanced design. Many of it's functions
are beyond my capacity to analyse.

S.O.F.

THE DOCTOR whistles
in amazement. That
suggests a very
advanced ship.

CHRIS: If I'd built something that
clever I'd want people to see it.

THE DOCTOR: What's it powered by?

K9: Insufficient data.

THE DOCTOR: Aren't we all. Where
does it come from?

K9: Insufficient data.

ROMANA: What does it look like?

K9: Very large, mistress.

CHRIS: How large?

K9: One hundred metres long.

THE DOCTOR: That'll keep the cows
guessing. There must be an entrance
somewhere.

ROMANA: The sphere disappeared about
here.

END TELECINE 5.

S/B TK 36/

RUN TK 36/

TELECINE 6: DUR: 0'35"

Ext. Meadow. Day.

The ideal effect
would be to see
light beginning
to pour out of the
space ship door as
it opens, in other
words light pouring
out of nothing.

Alternative would be
a sound effect of
the hydraulic door
opening, and K9
saying something
like: "The door is
opening master."

The PARTY look at each
other.

THE DOCTOR shrugs and
gingerly leads the way
up invisible steps,
the top of his head
disappearing as he
enters.

END TELECINE 6.

S.O.F.

4L, 5Q, 2R

214. 4 L / 9. INT. PROFESSOR CHRONOTIS'S ROOMS.
Clare enters
to MS

(CLARE IS URGENTLY
LOOKING ABOUT)

215. 2 R *in kitchen* CLARE: Chris? Chris Parsons? Professor
Chronotis? /
MLS Clare
Pan her R &
zoom in to MS
with satchel

(SHE FINDS CHRIS'S
SACHEL BAG LYING
ON A CHAIR)

216. 5 Q
Books fg.
Tilt up to
CMS Clare

(SOTTO) Chris? (LOUDLY) Chris? /

(SHE LOOKS AROUND
THE ROOM. SHE
IS PUZZLED BY THE
FACT THAT MOST OF
THE BOOKS ARE LYING
ON THE FLOOR. /

217. 2 R
As she stands
MLS Clare
Pan her R to door

FINDING NOTHING,
SHE HURRIES OUT OF
THE ROOM AGAIN
LOOKING NERVOUS
AND URGENT)

*Be right to avoid
soft shadow on door as she
walks u/s.*

TAPE STOP:

STRIKE SOFA

4 to M

3 to N

/S/B TK 36/

/RUN TK 36/

TELECINE 7. DUR: 0'59"

S.O.F.

Porters Lodge. Day.

CLARE comes running
through the college.

She practically collides
with the College
Porter.

PORTER: Watch out where you're going
now.

CLARE: I'm sorry. You don't know
where Professor Chronotis has gone
do you?

PORTER: Now now, calm down. Isn't
he in his room?

CLARE: No, I've just come from
there.

PORTER: That's funny. He hasn't
come out this way. If you want to
leave a message I'll see he gets
it.

CLARE: It's just it's terribly
urgent. A book a friend of mine was
taking to him, it's very dangerous.

PORTER: Well what I say is people
shouldn't write things if they don't
want people to read them.

CLARE: No, the book itself. It's
atomatically unstable. It seems to be
absorbing radioactivity. I think it's
very very dangerous.

S.O.F.

PORTER: A book's doing that?

CLARE: Yes. We must find the Professor.

PORTER: Alright then miss. You go back to his room and I'll ring around the College and see where he's got to.

CLARE looks apprehensively back towards the room.

CLARE: But it's... alright. Yes, I'll go back.

She walks back into the college.

THE PORTER shakes his head before going into the Porter's lodge.

PORTER: I don't know. They'll publish anything these days.

END TELECINE 7.

2U, 1V, 5W

358. 1 V / 11. INT. SKAGRA'S SHIP. BRIG.

High angle 3-shot
K9/Romana/Chris
face upstage wall

Lay back dialogue from
subsequent shot

(A TOTALLY FEATURELESS
ROOM. NO DOOR.

CHRIS, ROMANA
AND K9 ARE THE
RESIDENT CAPTIVES.

THEY ARE EXAMINING
THE WALLS)

CHRIS: There's no door. (SUDDENLY
CLICKS) We must have got in here
by some sort of matter transference.

ROMANA: Very clever.

RUN ON (REPOSITION ARTISTS AND K9)

359. 2 U / CHRIS: I suppose you do this sort
of thing the whole time.

Deep 2-shot
Chris/Romana

Hold Romana to K9

ROMANA: Yes actually. Can't you
pick up any trace of the Doctor K9.

360. 5 W / K9: Negative Mistress. Every
signal is shielded./

MS Chris

Zoom out with him to
deep 3-shot
Romana/K9/Chris

CHRIS: I was meant to be
delivering a paper to the Astronomical
Society tonight.

(ROMANA NOT REALLY
PAYING ATTENTION,
BECAUSE SHE IS
FIDDLING WITH K9)

(2 next)

(on 5)

ROMANA: Oh yes? Can you pick up anything now K9?

K9: Negative, Mistress.

CHRIS: Finally disproved the possibility of Life on other Planets.

ROMANA: Oh yes?

CHRIS: I'll have to deliver it next month now.

(ROMANA DOESN'T REACT.

SHE CONTINUES TO FIDDLE WITH K9)

361. 2 U
A/B

ROMANA: Now try.

CHRIS: (TO HIMSELF) Yes, it'll have to be a complete rewrite.

362. 1 V
CMS Chris feels wall

K9: Triple negative./

363. 5 W
Tight 2-shot
K9/Romana
Blaster out.

CHRIS: Curious substance this wall./

ROMANA: Oh blast it.

364. 2 U
WA fav. Chris
Romana ducks. Chris ducks.

(K9 PUTS HIS BLASTER OUT AND BLASTS THE WALL./

S/I Blaster beam
at post gallery

THE BEAM RICHOCHETS BACK AND FORTH, MAKING ROMANA AND CHRIS THROW THEMSELVES TO THE GROUND)/

365. 5 W
CS K9
Tilt up with Romana
to CU Romana

(on 5)

- 37/3 -

(47)

K9: Apologies Mistress.

366. 2 U

A/B

Depress & Crab R
with Chris to
tight 2-shot
fav. Romana

ROMANA: Not at all, K9./

K9: The wall is blast-proof.

ROMANA: No matter. It was a jolly
good try.

K9: Mistress! I am now picking up
faint signals!

ROMANA: What is it? Can you
let us hear it?

K9: Affirmative Mistress.

(WE HEAR THE
SOUND OF THE
VOICE BABBLE.

REACTION FROM
ROMANA AND CHRIS)

CHRIS: It sounds different this
time.

K9: A new voice has been added.

ROMANA: A new voice?

K9: Affirmative. It is the Doctor.

(REACTION ROMANA)

TAPE STOP:

- 37/3 -

- 39/3 -

RECORDING ORDER FOR SCENE 13:

- 1) The Scene
- 2) Shots 2U* & 4Y

2U, 5W

367. 5 W / 13. INT. SKAGRA'S SHIP BRIG.

Romana enters
low deep 2-shot
Romana/K9

(AS BEFORE)

ROMANA: (TO K9) Are you positive,
K9? Absolutely nothing?

She turns to:

K9: Affirmative. No signals on any
frequency mistress./

Shot 367A: 2 U*
MS Romana
Roll back & mix
out Romana
S/I 4 Y - cube
of light over mix

ROMANA: I wish I could get out of
here!

(A LIGHT ENGULFS HER,
AND SHE DISAPPEARS./

368. 2 U
MS Chris
Pan him to K9

CHRIS SPINS ROUND)

CHRIS: That's it!

K9: Please explain.

CHRIS: That's what you have to say,
K9. I wish we could get out of here.
I wish we could get out of here./

369. 5 W
Tight 2-shot Chris/K9
Pan Chris R

(NOTHING HAPPENS)

I wish we could get out of here.

(HE BANGS HIS FIST
ON THE WALL)

370. 2 U
CS K9's blaster

Oh! Blast! / ... / No, no, K9.

371. 5 W
CMS Chris

TAPE STOP:

- 39/3 -

(54)

S/B TK 36/

RUN TK 36/

TELECINE 8: DUR: 0'16"

S.O.F.

Ext. The Meadow. Night.

Outside the invisible
spaceship. ROMANA,
SKAGRA and the sphere
leave the ship.

In other words first
their legs appear as
they walk down the steps,
then the rest of them.

ROMANA: Where are you taking me?

No reply.

ROMANA: Where are you taking me?

SKAGRA: Quiet! Or I shall use the
sphere on you too!

B.C.U. the sphere.
The babble of voices.

END TELECINE 8.

5W

372. 5 W / 16. INT. SKAGRA'S SHIP. BRIG.

Tight deep 2-shot
K9/Chris fav. Chris

(CHRIS SITTING
DESPONDENTLY
AGAINST THE WALL)

CHRIS: Why did she get out and not
me?

K9: (LONG FLAP) Insufficient data.

CHRIS: Insufficient data,
insufficient data. Why did I ever
get involved with this?

K9: (LITTLE FLAP) Insufficient data.

(REACTION CHRIS:
TOO RIGHT)

TAPE STOP:

/S/B TK 36/

/RUN TK 36/

: TELECINE 9: DUR: 0'21"

Ext. Meadow. Night.

SKAGRA pushes ROMANA
towards the Tardis.

SKAGRA: Your travelling capsule.

ROMANA: If you think I'm going to
let you into it you're going to be
disappointed.

SKAGRA: Then it is as well I have
the Doctor's key.

He produces the key,
opens the door, pushes
her in, and follows,
with the sphere.

END TELECINE 9.

S.O.F.

(65)

2F 4K

285. 2 F / 17. INT. TARDIS.

MS Romana
thro' frame

Pan Skagra R to hatstand
He hangs his bag & hat

(SKAGRA AND ROMANA)

286. 4 K
Deep 2-shot Romana fg R

SKAGRA: No doubt you also refuse
to operate the capsule for me./

ROMANA: Of course. And no one can
operate it other than the Doctor or
myself so hard cheese.

She turns

SKAGRA: If the Doctor can operate it,
then so can I. /

287. 2 F
MS Skagra at console
Romana rushes to him

Pan her L to wall,
and then pan back
to Skagra

(HE HOLDS THE SPHERE IN
ONE HAND AND OPERATES
THE TARDIS CONTROLS
WITH THE OTHER.

WHEN ROMANA TRIES TO
INTERVENE HE PUSHES
HER ROUGHLY ASIDE)

RECORDING BREAK

2 to G 3 to F

36

/S/B TK 36/

/RUN TK 36/

TELECINE 10: DUR: 0'07"

The Tardis dematerialises.

END TELECINE 10.

S.O.F.



RECORDING ORDER FOR SCENE 18:

- 1) The Scene
- 2) Shot 3N*
- 3) Shot 2R*

4M, 3N, 5Q, 2R

218. 5 Q / 18. INT. PROFESSOR CHRONOTIS'S ROOMS.

CS drawer opening
Zoom out & tilt up
to CMS Clare

(CLARE, PACING FRETFULLY
AROUND.)

219. 4 M
MLS Clare. Pan her L
& zoom in to favour
key, then CMS Clare.
She turns.

SHE STARTS TO EXAMINE
THE ROOM, LOOKING
IN THINGS AND UNDER
THINGS.

220. 3 N
Clare's POV cupboard doors

SHE PICKS UP AND
LOOKS AT A RUSTY OLD
KEY ON A MANTELPIECE./

221. 4 M
A/B Clare leaves frame R

A MOMENT LATER SHE
TRIES TO OPEN AN OLD
WOODEN CUPBOARD. IT'S
LOCKED. SHE DECIDES TO
TRY THE KEY./

222. 5 Q
LS Clare. Hold her to
cupboard R

223. 3 N
Detail cupboard contents

IT OPENS IT.

224. 5 Q
CU frustrated Clare

INSIDE, TO HER BEWILDERMENT
IS A SORT OF CONTROL
PANEL, BUT VERY OLD
FASHIONED./

225. 3 N
O/shoulder MS Clare. She
touches books. Panel
revolves
Tilt up as she stands

CONSUMED WITH CURIOSITY
SHE TOUCHES A CONTROL./

226. 2 R
MCU Clare amazed

227. 3 N
CS button pressing

228. 4 M
WA fav. curtains. They
close. Clare fg R

THE WHOLE ROOM
BEGINS TO HUM AND SHAKE
SHE TRIES TO TURN THE
CONTROL BACK, BUT
THERE IS A MINOR EXPLOSION AND
SHE COLLAPSES ON TO THE
FLOOR)

229. 2 R
MS Clare
Hold her to panel

Shot 229A: 3 N*
CS explosion

Shot 229B: 2 R*
(thro' mirror) on
WA Clare thrown
about

TAPE STOP:

5 to P
3 to Q

/S/B TK 36/

/RUN TK 36/

TELECINE 11: DUR: 0'12"

THE PORTER comes out
of the Porter's lodge,
wearing an expression
such as to suggest
that he has had no
luck tracing the
professor.

He walks through
the college and enters
the Professor's stair-
case.

END TELECINE 11

S.O.F.

RECORD 3X* & 4Y* after
Episode 6 Scene 29 : P.46

4K, 3J

210. 4 K / 19. INT. OUTSIDE THE PROFESSOR'S ROOM.
WA passageway (JUST A CORNER SET)
Porter in from
R fg

(THE PORTER KNOCKS ON
THE DOOR)

PORTER: Hello?

211. 3 J / (HE KNOCKS AGAIN) /
CU Porter

Hello, are you in there miss? /

Shot 211A: 3 X*
O/shoulder Porter
opens door

(HE SHRUGS AND
OPENS THE DOOR.

INLAY 4 Y*
'Blue haze'
- Blue slashed
drape.

HE IS ASTONISHED TO
SEE THAT BEYOND THE
DOOR IS JUST A
SHIMMERING BLUE VOID)

TAPE STOP

19. INT. OUTSIDE THE PROFESSOR'S ROOM.
(JUST A CORNER SET)

(THE PORTER KNOCKS ON
THE DOOR)

PORTER: Hello?

(HE KNOCKS AGAIN)

Hello, are you in there miss?

Shot 211A: 3 X*
O/shoulder Porter
opens door

INLAY 4 Y*
'Blue haze'
- blue slashed
drape.

(HE SHRUGS AND
OPENS THE DOOR.

HE IS ASTONISHED TO
SEE THAT BEYOND THE
DOOR IS JUST A
SHIMMERING BLUE VOID)

TAPE STOP: MOVE TO SKAGRA'S BRIG

2 to U
1 to V
5 to W

/S/B TK-43//RUN TK-43/TELECINE: DUR: 51" or 1'12"S.O.F.

Closing titles.

S/ITJs:

- | | |
|--|---|
| 1) Doctor Who
TOM BAKER | 13) Visual Effects Designer
DAVE HAVARD
Electronic Effects Operator
DAVE CHAPMAN
Vision Mixer
JAMES GOULD
Videotape Editor
ROD WALDRON |
| 2) Romana
LALLA WARD | |
| 3) Skagra
CHRISTOPHER NEAME | |
| 4) Professor Chronotis
DENIS CAREY | 14) Studio Lighting
MIKE JEFFERIES
Studio Sound
JOHN HARTSHORN |
| 5) Chris Parsons
DANIEL HILL | |
| 6) Clare Keightley
VICTORIA BURGOYNE | 15) Costume Designer
RUPERT ROXBURGHE-JARVIS
Make-Up Artist
KIM BURNS |
| 7) College Porter
GERALD CAMPION | 16) Script Editor
DOUGLAS ADAMS |
| 8) Ship
SHIRLEY DIXON | 17) Designer
VICTOR MEREDITH |
| 9) Voice of K9
DAVID BRIERLEY | 18) Producer
GRAHAM WILLIAMS |
| 10) Incidental Music
DUDLEY SIMPSON
Special Sound
DICK MILLS | 19) Directed by
PENNANT ROBERTS
(c) BBC 1979 |
| 11) Production Assistant
RALPH WILTON
Production Unit Manager
JOHN NATHAN-TURNER
Director's Assistant
OLIVIA BAZALGETTE
Assistant Floor Manager
VAL McCRIMMON | |
| 12) Film Cameraman
FINTAN SHEEHAN
Film Recordish
RON BLIGHT
Film Editor
TARIQ ANWAR | |